

NEH AND THE SECOND 100 DAYS

In the first of what is expected to be a series of efforts to trim or eliminate the National Endowment for the Humanities (NEH), the U.S. Senate and House each voted in early April to cut \$5 million from the agency's 1995 budget of \$177 million. While the California Council for the Humanities (CCH) depends on grants from NEH for more than 80 percent of its funding, this initial round of cuts will not have an immediate impact on the Council's operations. Actions in Congress in the coming months, however, could have grave consequences for the Council.

Prospects Clouded

As reported in the last issue of Humanities Network, all-important legislation on reauthorization and future appropriations for NEH will be voted upon during the second 100 days of the 104th Congress, and prospects for the survival of NEH—and its sister agencies, the National Endowment for the Arts (NEA) and the Institute for Museum Services (IMS)—appear clouded, as the debate over federal support for cultural activities becomes increasingly partisan and intertwined with the politics of the 1996 presidential election.

Here is where matters stood as Congress went into recess at the end of its first 100 days:

Reauthorization. For agencies like NEH to continue to exist, Congress must pass authorizing legislation every five years. This legislation is separate from appropriations bills, which determine the level of funding for the agency in the coming years.

In the Senate, reauthorization for NEH, NEA and IMS, which are considered together, originates in the Senate Labor and Human Resources Committee, chaired by Sen. Nancy Kassebaum (R-KS), who once served on the Kansas state humanities council but who has recently cautioned that NEH must think about reordering its priorities in the event of deep cuts. The Committee has held a series of hearings on reauthorization and is expected to release a reauthorization bill sometime in May.

Complicating the issue in the Senate are statements made by Senate Majority Leader Bob Dole (R-KS) in announcing his bid for the Republican presidential nomination. Speaking in Topeka, Kansas, Sen. Dole singled out the two one-hundredths of 1 percent of the federal budget devoted to the support of cultural activities, saying, "We spend hundreds of millions of dollars on the endowments for the arts and humanities. Why is the federal government in the culture business?"

Actions in Congress in the coming months could have grave consequences for the Council.

In the House, reauthorization originates in a subcommittee chaired by Rep. Randy "Duke" Cunningham, Republican of San Diego. Rep. Frank Riggs, Republican of Eureka, is also a member of that subcommittee. To date, the subcommittee has scheduled no reauthorization hearings.

Appropriations. Upon returning from recess, the House Interior subcommittee with appropriations responsibility for NEH will be concluding hearings and preparing its appropriation bills for the coming fiscal year. Rep. Ralph Regula (R-OH), who chairs the subcommittee, has said he will not appropriate funds for agencies that have not been authorized, making action by Rep. Cunningham's subcommittee vital to the continued existence of NEH.

Budget Resolution. A Budget Resolution is expected soon after the recess. Such a resolution is non-binding in terms of specifics, but offers "functional recommendations" and establishes funding caps for the subcommittees. In mid-March, the House Budget Committee passed a budget-cutting proposal that included a suggestion to terminate the funding of the National Endowments for the Arts and Humanities over five years. Similar measures have been floated in the Senate.

Case Not Closed

What all these actions will finally mean for the continued existence of the National Endowment for the Humanities is by no means certain. What is certain is that NEH faces its severest test in its 30-year history.

Nationally, both public and congressional support crosses party lines, despite an increasingly divisive debate. Here in California, both Republican and Democrat members of the state's congressional delegation have urged their constituents to voice their opinions. So do we.

CHILDREN'S ARTS & HUMANITIES FAIR TO BE HELD IN LOS ANGELES

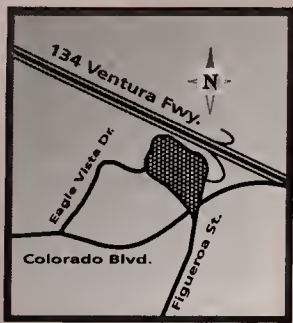
Clay Jenkinson's chautauqua-style portrayal of Thomas Jefferson and a storysharing session from the Motherhead family reading program are two of the highlights of the "Traditional & Folk Arts and Humanities Children's Day Faire" scheduled for June 11 in Los Angeles' Eagle Rock Park.

The all-day fair offers families a chance to sample the rich variety of the arts and humanities programs for children and youth in Los Angeles. It will feature main-stage performances, exhibits, workshops, lecture-demonstrations, storytelling and discussions presented by

more than fifty educational and cultural institutions and organizations drawn from neighborhoods and communities throughout the city.

The fair is jointly sponsored by the Los Angeles Cultural Affairs Department's Folk and Traditional Arts Program and CCH, with participants ranging from Adelante Book Distributors to the Los Angeles Children's Museum of Art to San Gabriel Valley Chinese Cultural Association to Watts Prophets.

For more information, check your local calendar listings in early June or contact Julie Heifetz at the Los Angeles Department of Cultural Affairs, 213/485-2433.



Location of Eagle Rock Park and Recreation Center

In this issue

Renegotiating Shakespeare page 2

Scholar Dakin Matthews on producing Shakespeare's Othello in the late twentieth century.

Humanities Calendar page 4

Searching for San Diego page 6

The Council's landmark community history project in San Diego plans Neighborhood Days to mark the completion of phase two.

Museum Guidelines page 7

Supplemental grant guidelines will help museum applicants.

Mary Beth Shaw Joins Council Staff page 7

Become a Friend of the Humanities page 7

The California Council for the Humanities is a state-based affiliate of the National Endowment for the Humanities. The Humanities Network is published quarterly and mailed to anyone who requests it from the San Francisco office.

TO SPEAK TO THE DEAD, YOU MUST LISTEN TO THE DEAD: RENEGOTIATING

by Dakin Matthews

Editor's note: The following is adapted from an essay prepared for the May 8 installment of "A.C.T. Perspectives," the American Conservatory Theater's series of free public symposia funded by the California Council for the Humanities. The symposia explore spiritual, ethical and cultural issues raised by the plays being performed in A.C.T.'s 1994-95 mainstage series. For additional information, see the May 8 and May 22 listings in the Humanities Calendar on pages four and five.

Shakespeare remains even today a powerful cultural icon. He appears in high school texts and in college curricula and on entrance exams for both. He is staged indoors and out, by amateurs and professionals, in festivals and on Broadway. His face peers out from advertisements for perfumes and pantyhose; his name is on fishing rods; his phrases even pepper popular songs. Young movie stars looking to elevate their careers beyond the typical angst and action of Hollywood films go off to do Hamlet or Juliet in the boonies or on Broadway. And even non-English-speaking and non-Western members of our multicultural society are advised to "brush up their Shakespeare" if they wish to succeed.

It seems as if all those who wish to exercise or retain or acquire cultural power in our Western, English-speaking society feel at some point the need to invoke his blessing on their endeavors. (With Shakespeare with us, who can be against us?)

Claiming Shakespeare

The danger in being an icon is that one's role might become merely symbolic. When the halo shines brighter than the saint, eventually the saint is so emptied of content that even opposing sides can claim him as their own in the battle for social dominance—rather like the way all American political parties claim Jefferson and Lincoln as their own.

One way of enrolling Shakespeare into one's own personal army is simply by quoting him, or at least those parts of him that support, or in a pinch, can be made to support, one's cultural agenda. In this strategy, the glover's son from Stratford is cited only slightly less often than the carpenter's son from Nazareth.

Another way is through the practice of scholarship—interpreting or re-interpreting Shakespeare, reconstructing him if possible, deconstructing him if necessary, so that one's own cultural insights, no matter how humanist or Marxist, modern or postmodern, are rather magically discovered to have existed in his four-hundred-year-old works all the time. In this strategy, Shakespeare is seen either as a cultural subversive, whose criticisms of his own society were

"in advance of his time," or as an artist whose social insights may have been time-bound, but whose personal vision remains somehow timeless, "not of an age but for all time."

Yet another way is through production. In this strategy, a play by Shakespeare is specifically staged to embody, and in a sense privilege or celebrate, the cultural perceptions of the director or the producer or (rarely) the lead actor, who may or may not feel obliged to find these perceptions clearly anticipated or echoed in the text. If they are, then they will be mined and refined and cast into relief; if they are not, they will be (somehow) imposed or incorporated. Both practices are commonly known as "conceptual" directing.

The Circulation of Social Energy

This last strategy presumes a rich interplay between a piece of theater and the society for which it is presented. It presumes what New Historicist critic Stephen Greenblatt has called a "circulation of social energy" among members of a society through the medium of the play, so that our theater, like Shakespeare's, can be a locale (though admittedly not a heavily populated one) where our society may identify itself, fashion itself, make itself.

In Shakespeare's time, this "energy exchange" took place among members who shared a common currency of values—some stable, some still floating—with the playwright. Nowadays, however, especially in pluralistic societies like our own, common values are a little harder to come by; and when we find them, they may not be the same values that were common to Shakespeare and his society. Author and audience now live not just an ocean apart, but four centuries apart—a world of social change apart.

Nowadays, it is the director who is expected to establish the value link between the play and the

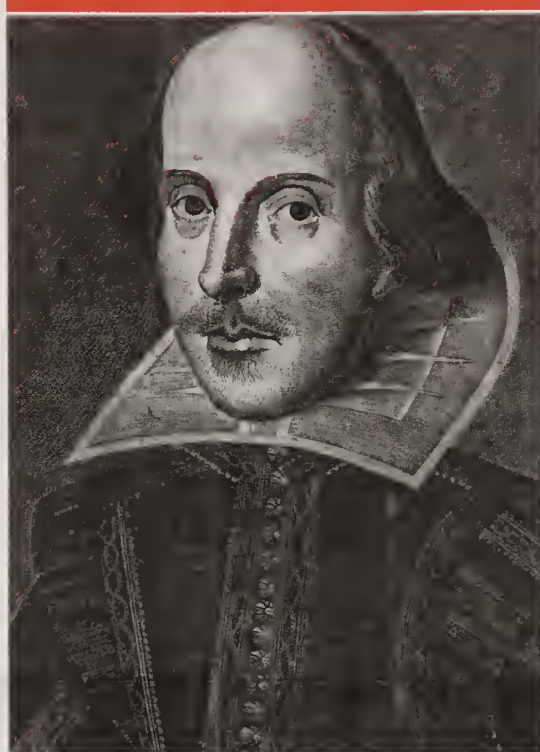
audience. Unfortunately, however, in the modern marketplace of theater, Shakespeare is often presented not as the actual product, but only as a kind of acceptable currency—or a more or less reliable brand name. Social goods and services are put on the market under Shakespearean labels, in hopes that the initial sale will be helped by the high brand-name recognition. But the label is at best only a slippery guarantee, since experience tells us that the contents of any package marked "Shakespeare" may—for all we know when we walk into the theater—have gone hopelessly

Shakespeare is often presented not as the actual product, but only as a kind of acceptable currency—or a more or less reliable brand name.

stale (the expiration date having passed long since) or have more additives, adulterates, artificial flavors and sweeteners and preservatives than is good for us.

Producing Othello

I say all this by means of introducing modern audiences to some of the challenges of producing a play like *Othello* for that end-of-the-twentieth-century, secular, pluralistic, democratic, multicultural society known as the United States of America. A society which in recent months has gorged itself on the courtroom drama of a prominent black hero accused of murdering his white wife in a jealous rage. A society



Dakin Matthews (right) seen here playing Brutus opposite Delroy Lindo's Cassius in the Mark Taper Forum production of *Julius Caesar*. Matthews is a busy actor on stage and screen and is also a professor emeritus of English at California State University at Hayward, a former artistic director of the Berkeley Shakespeare Festival, and a former member of A.C.T.'s acting company. He will speak on May 8 on "Is Shakespeare Still Our Contemporary" as part of the "A.C.T. Perspectives" series.

SHAKESPEARE IN LATE TWENTIETH CENTURY AMERICA

where publicly funded art and immigration policies and affirmative action programs are all under simultaneous scrutiny and attack—and not coincidentally so.

I guess the primary question, most simply put, is what does a production of *Othello* have to say to us now? And secondly, how can the artists who produce it best help the play to say it?

I think that any production must speak for itself, so I cannot really answer the first question. But I can try to answer the second one.

I do believe that Shakespeare still has something significant to say. And that we are particularly privileged as English speakers, that this can be done mostly without translation. But it cannot be done without interpretation—because Shakespeare wrote plays rather than novels. In other words, he wrote incomplete pieces whose ultimate existence as works of art depends upon performing artists to share the creative burden of bringing them to life on stage. But once other artists are invited to share the creative process, they are not merely slaves to Shakespeare's intentions, like arrows shot from Shakespeare's bow, but fully fledged artists of their own, who take their own flight paths to the target. They bring—indeed are required to bring—their individual artistic insights to bear upon the text. And it is not in spite of their intervention, but precisely because of it, that we, the living, are best able, as Stephen Greenblatt says, to “speak with the dead.”

These artists' major obligations to the play may be summarized in the three primary Aristotelian categories from *The Poetics*: story, character, and thought.

First, tell the story. Tell Shakespeare's story. Narrative is perhaps the primary strategy by which mankind organizes experience, tries to make sense of it. Narrative imposes the first level of order on the chaos of life. Narratives antedate more philosophical and scientific systems of thought, and will probably outlive them all, because they imitate the structure of life itself.

The great narratives, the myths of a society, are the stories a society tells itself to remind itself what it is, and to pass itself on from generation to generation. Even apart from myth, the great stories that are current in any society—from fairy tales to classic novels, even best sellers and miniseries—are the narrative glue that holds that society together.

So the specific structure of Shakespeare's narrative, his “plot,” is not just a clothesline to hang colorful events on; his plot, in all its complexity and detail, embodies his specific retelling of some of the great narratives of his culture and puts his unique “spin” on them: The story of the girl who leaves her home and family for her husband. The



Two of designer Shigeru Yagi's preliminary costume sketches for the American Conservatory Theater's 1995 production of Shakespeare's *Othello*. The drawing on the left is for Othello's appearance in Act I and early Act II. The drawing on the right is for Desdemona's appearance in Act III and IV. Illustrations courtesy of A.C.T.

story of the disgruntled underling who takes a wide and tragic revenge. The story of the talented man nearly ruined by a single fault. The story of the husband who, by mere suspicion of his wife's betrayal, brings down havoc on himself and her.

When a director makes clear how each plot works and how all plots intertwine, he has made an essential contribution to the audience's basic need to “understand,” and thereby cope with, a tragic event. Faced with disaster, humanity asks not just why, but how. And when the “whys” are unanswerable—as they too often are—the “hows” do provide some consolation.

Second, bring the characters to life. Shakespeare's characters. This may seem obvious, but it is not. The specific techniques of characterization may change from one theatrical era to another; and modern audiences may not be as comfortable with Shakespeare's techniques (which are very rhetorical) as they are with, say, Tennessee Williams' (which are more intensely psychological) or Tom Clancy's (which are more cinematic and stereotypical).

But what has not changed is the human heart, in all its complexity. If there is a timelessness and a universality to Shakespeare's insight, I would have to say—however unfashionable it may be to do so—that I find it precisely here, in his study of the human heart. While modern actors must be trained to master the technical skills necessary to revitalize Shakespeare's highly rhetorical characterizations, they must never forget that the point of all that training is to allow them to

move through technique to discover the secrets of the human heart as uncovered and revealed by Shakespeare.

For who has dissected the jealous heart so finely as Shakespeare, not just in *Othello*, but in a number of plays? Who has diagnosed the secret weaknesses of the generous heart so heartbreakingly as in his portrait not just of Othello, but of Desdemona as well? Who has explored the labyrinth of the evil heart in greater detail than in his portrait of Iago? And who has revealed the vulnerabilities of the flawed and fond and foolish heart so clearly as in his Cassio and Emilia and Roderigo?

Finally, to the question of “thought.” We enter here the area of theme or message, what Stanislavsky called the “super-objective” of a play—why the author wrote it in the first place, what ultimately he was trying to say. If you truly want to speak with the dead, you must listen to the dead. Don't try to make the play say things they don't say. Don't try to make them be about things they're not about. You will always lose that struggle. Either Shakespeare will overmatch you, or you will win only by diminishing him, which is the greater loss.

The Task of Art

The thing to remember is that the task of art is more often, as Chekhov advised his fellow dramatists, not to give the right answers, but to ask the right questions. While the answers may change from era to era, from society to society, the great ques-

tions rarely do. We still explore the great literary works of the past—as we do not consult, for example, the great medical treatises of the past—because it is the search for questions, not for answers, that drives us. And it is the struggle to answer questions, not the answers themselves, which fascinates us.

Any great play by Shakespeare, and *Othello* is undoubtedly a great play, is rich in such questions. How does a society treat an outsider? How can love survive in a corrupt world? Why do men treat women the way they do? What motivates malice? Why do the innocent suffer and the vicious thrive?

The task of a play is not really to answer such questions, but to pose them in ways that make us think and, just as importantly, feel deeply about the human condition. To unite us with one another in the common task of examining our lives and living them—and allowing others to live theirs—with depth and dignity.

That art, that fiction, that a play can contribute to that universal human challenge may strike one as odd—contradictory even. What after all, can a piece of “unreality” contribute to “real” life? Because it cannot give the simple answer that politicians and purse holders like, art finds itself underfunded, dismissed, attacked. But a human society that undervalues its art may find itself art-less. Which would be as fatal to it as for a human body to be heart-less.

I am deeply indebted to conversations with my wife Anne McNaughton, whose dissertation-in-progress “Shakespearean Renegotiations” is specifically about conceptual directing of Shakespeare in a multicultural society.

SPRING Calendar

The public humanities programs listed here received funding support from the California Council for the Humanities. Please note that dates and times should be confirmed with local sponsors. These listing are often provided to the Council well before final arrangements are made.

EXHIBITS

Through May 4 "Earth Angels: Migrant Children in America" is an exhibit combining photojournalist Nancy Buiriski's color photographs and oral history texts to explore the lives of the children of migrant farmworkers. At the Lompoc Museum, 200 South H Street, Lompoc. For more information, please call 805/736-3888.

Through May 29 "Woven Vessels" is a CERA-sponsored exhibit exploring the multicultural traditions of basketmaking and the evolution of the basket into non-traditional contemporary forms. At the Victor Valley Museum, 11873 Apple Valley Rd., Apple Valley.



"Fields of Motion" by Connie and Tom McColley is part of the CERA-sponsored "Woven Vessels" exhibit from ExhibitsUSA that is travelling to CERA member museums in the state.

May 21 - July 23 "No Laughing Matter: Political Cartoonists on the Environment" is a CERA-sponsored SITES exhibit of more than 150 images by cartoonists from 30 countries exploring how politically inspired art shapes awareness and concern for the natural environment. Sonoma County Museum, 425 Seventh Street, Santa Rosa. For more information, please call 707/579-1500.



A nineteenth century memorial marker in the Sonora Hebrew Cemetery. Photo by Ira Nowinski, courtesy of the Judah Magnes Museum.

May 21 - Nov. 5 "Pioneer Jewish Cemeteries of the California Gold Rush" is one of three exhibits exploring the lives, contributions and communities of Jewish pioneers during the Gold Rush. At the Magnes Museum's Western Jewish History Center, 2911 Russell Street, Berkeley. For more information, please call 510/549-6950.

June 29 - Aug. 18 The "Woven Vessels" exhibit moves to the Grace Hudson Museum, 431 S. Main St., Ukiah. For more information, please call 707/459-2736.

Aug. 12 - Nov. 26 The "No Laughing Matter" exhibit moves to the Grace Hudson Museum, 431 S. Main St., Ukiah. For more information, please call 707/459-2736.

EVENTS

May 7 The "Shades of L.A." project will hold a Photo Day for the Jewish community. Community members are invited to bring family photographs for discussion, interpretation and selection for photographers to copy for the L.A. Public Library archives. 10 a.m.-4 p.m. Meeting Rooms A & B, Central Library, 630 E. Fifth Street. For more information, please call 213/228-7403.

May 8 "Is Shakespeare Still Our Contemporary?" is one of the symposia in the "A.C.T. Perspectives" humanities discussion program. Occasioned by A.C.T.'s production of *Othello*, the discussion will center on the continuing popularity of the Bard's work and what that work says to modern-day multicultural audiences. 7 p.m. At the Stage Door Theater, Mason Street at Geary, San Francisco. For more information, please call 415/834-3200.

May 9 "Women's Voices from the Overland Trail" is a chautauqua presentation by historian Doris Dwyer about women pioneers of the last century. 7 p.m. Middleton Hall, Lassen Community College, Susanville. Ms. Dwyer will also give public presentations at the Lassen Union High School and Lassen Community College earlier in the day, and she will be a guest on KSUE's morning call-in program. For more information, contact Janet Corey, president, Lassen County Historical Society, 916/257-4584.

May 9 "Thomas Jefferson in Placerville" features award-winning scholar Clay Jenkinson in a three-part chautauqua presentation about the nation's third president. 7 p.m. At El Dorado Hills Community Service District Facility, 1021 Harvard Way, El Dorado Hills. For more information, please contact Wally Newberry at 916/622-7130, extension 271.

May 12 "The Diary of Anne Frank Seminar" is a panel-led exploration of the Anne Frank diary and other personal accounts of the Holocaust and of the body of literature that arose from experiences during the Holocaust. 5 p.m. Nevada Theatre, Nevada City. For more information, call the Foothill Theatre Company, 916/265-9320.

May 16 "Sarah Winnemucca: Paiute Claims to the West" is a chautauqua presentation by Native American scholar Alexandra Voorhees about Sarah Winnemucca, a controversial spokeswoman for the Paiute tribe during the last century. Ms. Voorhees will also give public presentations at the Lassen Union High School and the Assembly of God Church earlier in the day, and she will be a guest on KSUE's morning call-in program. For more information, contact Janet Corey, president, Lassen County Historical Society, 916/257-4584.



From "The Men Who Sailed the Liberty Ships," which will be broadcast nationally by PBS on May 19.

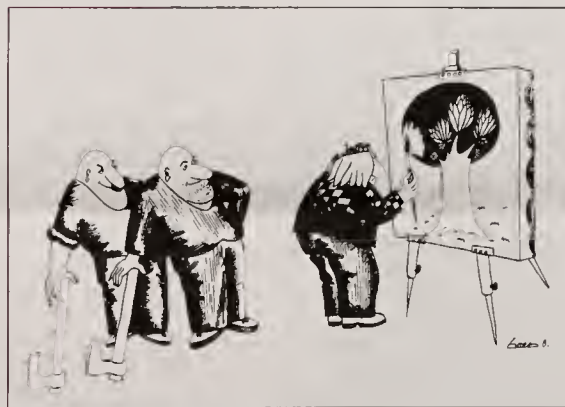
May 19 "The Men Who Sailed the Liberty Ships," a CCH-supported film documentary examining the experiences of American merchant seamen during and after World War II, will be aired nationally over PBS at 10 p.m. In San Jose, the program will be broadcast over KTEH-TV at 10 p.m. For the dates and times of broadcasts or re-broadcasts in your area, contact your local public television station.

May 19 The "Anne Frank Prologue" program is a pre-performance public discussion of the worldwide impact of the publication of the *Diary of Anne Frank*. 6:30 p.m. At Broad Street Books in Nevada City. For more information, please call the Foothill Theatre Company at 916/265-9320.

May 22 "Hecuba and the Culture of Revenge" is the final public symposium in the "A.C.T. Perspectives" humanities discussion program. The discussion will contemplate the "culture of revenge" in the context of Euripides' classic text and of recent world events. 7 p.m. At The Stage Door Theater, Mason Street at Geary, San Francisco. For more information, please call 415/834-3200.

June 1 "The Home Front: World War II and Sonoma County" is a lecture by history professor Larry Goldstein presented in conjunction with the special history exhibition "Healdsburg Goes to War." At the Healdsburg Museum, 221 Matheson St., Healdsburg. For more information about program time and location, please call 707/431-3325.

June 3 The "'No Laughing Matter' Discussion Program" is a public panel discussion of the history, purpose and methods of creating political cartoons. The program accompanies the "No Laughing Matter" exhibit. Dennis Renault, political cartoonist for the *Sacramento Bee* is among the featured panelists. 1 p.m. At the Sonoma County Museum, 425 Seventh Street, Santa Rosa. Please call 707/579-1500 for more information.



"Deforestation: Henchmen with Painter," an environmental cartoon by Bulgarian Emil Coew, is part of the "No Laughing Matter" exhibit.

June 11 The "'Woven Vessels' Discussion Program" is a public humanities program exploring the history of basketry, especially the relationship between traditional and contemporary styles of basketry. 1 p.m. At the Grace Hudson Museum, 431 South Main, Ukiah. Please call 707/462-3370 for more information.

June 11 "The Traditional & Folk Arts and Humanities Children's Day Faire" will feature performances, exhibits, workshops, storytelling, lecture-demonstrations and other arts and humanities programming for children and youth. At Eagle Rock Park, 1100 Eagle Vista Drive (off the 134 Freeway), Los Angeles. For more information, please contact the Los Angeles Department of Cultural Affairs at 213/485-2433.

June 17 The "Searching for San Diego" Little Italy Neighborhood Day events begin at 3 p.m. at Washington School. For more information see the accompanying article on page six.

June 24 The "Searching for San Diego" San Ysidro Neighborhood Day events begin at 4 p.m. at San Ysidro Park and Recreation Center. For more information see the accompanying article on page six.

July 8 The "Searching for San Diego" Hillcrest Neighborhood Day events begin at 4 p.m. at the Hillcrest Unitarian Church. For more information see the accompanying article on page six.

July 15 The "Searching for San Diego" Kumeyaay Neighborhood Day events begin in the afternoon. For more information see the accompanying article on page six.



The "Shades of L.A." project is holding a series of Photo Days in Los Angeles in Middle Eastern, Armenian and Jewish communities throughout this year.

July 30 The "Shades of L.A." project will hold a Photo Day for the Israeli community. Community members are invited to bring family photographs for discussion, interpretation and selection for photographers to copy for the L.A. Public Library archives. 10 a.m. - 4 p.m. Meeting Rooms A & B, Central Library, 630 E. Fifth Street. For more information, please call 213/228-7403.

Aug. 19 - 20 "California Trail Days" celebrations at Donner Memorial State Park will include CCH-supported chautauqua portrayals of African-American explorer James Beckwourth and Sarah Royce, an eyewitness chronicler of the California Gold Rush. For more information, contact the Donner Memorial State Park Museum, PO Box 6598, Truckee, CA 96162.

"SEARCHING FOR SAN DIEGO II" WILL CULMINATE IN NEIGHBORHOOD DAYS THIS SUMMER

[The city] is the place where past and future meet, where appearance and reality intermingle freely ... where memory and reverie nurture each other and where the imagination can take flight. The city reflects the human condition, is the mirror in which the human race can gauge its current state, its pains and its joys, its achievements and its failures...

Eduardo Rauch, Parabola magazine

Beginning in Little Italy on June 17, San Diegans will reflect on the life and history of their city during a series of "Neighborhood Days" featuring



Little Italy, circa 1930. Lilly Castagnola, Louisa Dentono, Amelia Marline, and Rose Ghio mending nets. Photo donated by the Castagnola family during the Searching for San Diego photo days.

public receptions, specially developed neighborhood history exhibits, scholarly discussions, and performances of a play based on neighborhood oral histories. On succeeding Saturdays similar celebrations will be held in the San Ysidro, Hillcrest and the Barona Reservation.

These four neighborhood days mark the culmination of phase two of the Council's landmark "Searching for San Diego" local history project and are the fruit of months of collaborative efforts by city schools, libraries, cultural and community groups and individuals to excavate and preserve the personal and community histories of San Diego.

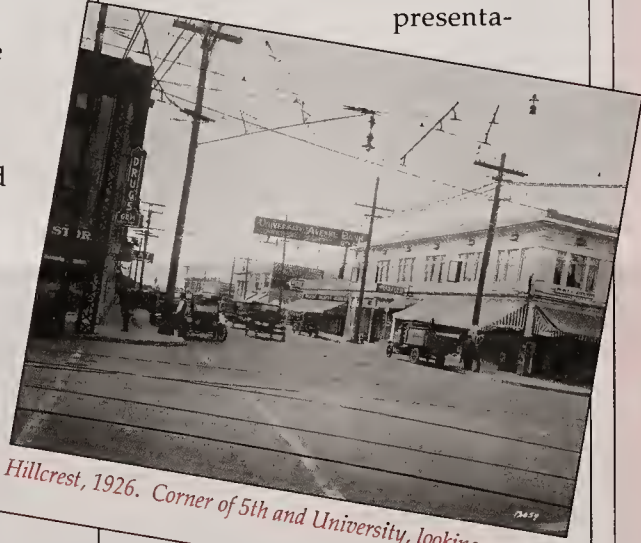


San Ysidro, 1948. Alicia Valadez and Toña Higuera take a break from work in San Ysidro's celery fields. The Valadez family donated this photo during the Searching for San Diego photo days.

Rooted in oral histories collected in each of the four neighborhoods, this project has uncovered a multitude of stories that reveal a complex and vibrant San Diego. "We found out about a utopian community that thrived in San Diego at the turn of the century. We thought about the push and pull that brought a major fishing industry to San Diego. We learned how water politics pushed people from their original homes to someplace new. And we discovered how people feel a strong connection to the canyons that carve through the city," says Council program officer Ralph Lewin.

These stories now form the basis of "...Because All Places Are Sacred," a play developed by Playwrights Project that will premiere during the neighborhood days. The stories will also be combined with photographs gathered during neighborhood "Photo Days" organized by the San Diego Historical Society to form the traveling exhibits being created by the Museum of San Diego History.

Scholars who have been involved with the project since its inception have contributed essays on the neighborhoods to a booklet that will be distributed free to all in attendance at the neighborhood days. These same scholars will make presenta-



Hillcrest, 1926. Corner of 5th and University, looking west.

tions and lead discussions about what they have uncovered during their "search." And the San Diego Public Library will provide more opportunities for discussion during its accompanying reading and film series on the theme of city.

The Council's "Searching for San Diego" project has been made possible by an unprecedented partnership of San Diego residents and organizations, with funding support from the San Diego Community Foundation and four of its donor-advised funds (see Humanities News), with additional support from the

James Irvine Foundation and Philip Klauber. The resulting neighborhood days offer you an opportunity to learn the inside history of San Diego through the stories of its residents. To find out more about "Searching for San Diego II," please call Ralph Lewin at the Council's San Diego office, 619/232-4020.



Barona Reservation, late 1950's. Photo of a roundup on the Barona Reservation was donated by Barona Tribal Office during the Searching for San Diego photo days.

LITTLE ITALY NEIGHBORHOOD DAY

SATURDAY JUNE 17
3 p.m.

Washington Elementary School
1789 State Street

- Performance of "...Because All Places Are Sacred," a play exploring the history of four San Diego neighborhoods (Barona Reservation, Hillcrest, Little Italy & San Ysidro).
- "Little Italy: Altered Social Spaces & Cultural Survival," a brief presentation and a discussion led by Pasquale Verdicchio, professor of literature at UC San Diego.
- "From Porticello to San Diego: Continuity & Change of Fishermen's Rituals," a brief presentation and a discussion led by Giuseppina Colicci, Ph.D. candidate in ethnomusicology, UCLA.
- Unveiling of exhibit on the history of Little Italy.
- Reception.

HILLCREST NEIGHBORHOOD DAY

SATURDAY JULY 8
4 p.m.

First Unitarian Church
4190 Front Street

- Performance of "...Because All Places Are Sacred," a play exploring the history of four San Diego neighborhoods (Barona Reservation, Hillcrest, Little Italy & San Ysidro).
- "88Years & Still Kickin': How History Has Shaped Hillcrest," a brief presentation and a discussion led by Frank Nobiletti, Ph.D. candidate in history, UC San Diego.
- Unveiling of exhibit on the history of Hillcrest.
- Reception

SAN YSIDRO NEIGHBORHOOD DAY

SATURDAY JUNE 24
4 p.m.

San Ysidro Park and Recreation Center
212 West Park Avenue

- Performance of "...Because All Places Are Sacred," a play exploring the history of four San Diego neighborhoods (Barona Reservation, Hillcrest, Little Italy & San Ysidro).
- "Voices & Visions of San Ysidro," a brief presentation and a discussion led by Rosalinda Gonzalez, professor of history at Southwestern College.
- Unveiling of exhibit on the history of San Ysidro.
- Unveiling of art installation created by the Border Arts Workshop.
- Reception.

KUMEYAAY NEIGHBORHOOD DAY

SATURDAY JULY 15
Location and time TBA

- Performance of "...Because All Places Are Sacred," a play exploring the history of four San Diego neighborhoods (Barona Reservation, Hillcrest, Little Italy & San Ysidro).
- Unveiling of exhibit on the history of the Kumeyaay.
- Additional events TBA

Photographs on this page courtesy of the San Diego Historical Society.

Humanities News

Council Meets in San Francisco in June

The California Council for the Humanities' quarterly meeting will be held at the San Francisco Airport Marriott, 1800 Old Bayshore Highway, Burlingame. The meeting will begin at 9:30 a.m. on Friday, June 9 and end at 5 that afternoon.

Museum Program Coordinator Hired



Mary Beth Shaw, the former California Exhibition Resources Alliance (CERA) Program Coordinator and a veteran museum consultant and curator at museums in Northern California, has joined the Council staff in the newly created, full-time position of Museum Program Coordinator. Shaw will continue to coordinate the Council's CERA program, which offers small museums from El Centro to Eureka a means for sharing historical and cultural exhibitions. She will also plan and coordinate museum components of Council initiated projects and assist museum applicants

to the competitive grants program.

"We're delighted to welcome Mary Beth to the staff," Executive Director Jim Quay said in making the announcement. "We've all been very impressed with her abilities as a coordinator. By creating this new position, the Council is signaling a long-term commitment to museums in the state, and Mary Beth clearly brings the skills and the enthusiasm we need to carry out that commitment."

Shaw, who chose a career in museum administration because "museums are institutions that provide unique opportunities for cross-cultural education and exchange," has already begun counseling museum applicants to the Council's October competitive grant round.

For the next few months, she will continue to work four day a week at the CERA office at the Grace Hudson Museum in Ukiah (707/462-2868). On Wednesdays she can be reached at the Council's San Francisco office. By the beginning of the Fall, she will be in San Francisco full time.

New San Diego Community Foundation Grant For "Searching for San Diego."

The Reuben H. Fleet Fund of the San Diego Community Foundation has awarded the Council \$2,500 in support of the "Searching for San Diego" project. "Searching for San Diego" is an ongoing Council-initiated neighborhood history project which will culminate in four neighborhood days this summer (see article and calendar on page 6 of this newsletter).

The Reuben H. Fleet Fund, combined with earlier awards from the Foundation's Emerging Arts Fund, the Dr. Seuss Fund and the Beth Paynter Fund, brings total San Diego Community Foundation support of "Searching for San Diego" to \$29,000.

Partnership with the Junior League of Pasadena Will Expand the Council's Motherhead Program

Beginning this summer, the Junior League of Pasadena (JLP) will contribute the time and talents of 15 to 20 volunteers and \$15,000 during each of the next three years to bring the Storysharing component of the Council's Motherhead/LA program to children in and around Pasadena.

In Storysharing, trained adults read specially selected stories to children and lead those children in activities and discussions that relate the stories' main themes to issues and feelings in the children's own lives. Through these discussions, the program helps children develop their critical thinking skills and offers a context in which children can safely explore a range of sometimes perplexing emotional issues. Handouts for each book are sent home with the children to encourage parent-child discussions and to provide parents with guidance and instructions for related educational activities. A child's participation in Storysharing often becomes a compelling invitation to parents to join Motherhead.

Through this new partnership arrangement with the Junior League of Pasadena, the Council will provide training and materials for JLP volunteers to lead Storysharing sessions. In return, the program will make use of the JLP's extensive contacts among Pasadena-area library branches and family services providers to further disseminate both Storysharing and the adult Motherhead/Fatheread programs.

Additional Grant Guidelines for Museum Proposals

So that CCH can more fairly evaluate grant proposals for museum exhibits and programming, we have developed the following supplemental grant guidelines for museum proposals.

Proposals for museum exhibits and museum programming should conform to the guidelines outlined in the CCH Guide to the Grant Program. In addition, those proposals should address the following:

- What are the primary exhibition themes?
- What are the exhibition components (e.g., objects, photographs, murals, art, text) and how do they related to the stated exhibition themes?
- What are the resources (e.g., key scholars, specific collections) that you will consult or draw upon for the exhibit components (i.e., your permanent collection, loans from other public and/or private museum collections, libraries, individuals, etc.)?
- Where will the exhibition be installed and how large is the space (please provide some dimensions, such as running feet of wall space or square feet of gallery space)?
- If possible, please include a preliminary layout or design for the exhibition that will help the review panel visualize your plan in its proper context.
- Who will be responsible for the various tasks described in the Plan of Work?
- Other items to consider:
 - Can the proposed exhibition travel elsewhere in the state?
 - What would it take to create a traveling version?
 - Have you considered issues of access to the exhibition as required under the Americans with Disabilities Act?

CCH has a museum professional on the program staff who can answer your questions and provide you with examples of successful exhibition proposals (See accompanying article on this page). Please don't hesitate to contact her.

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CALIFORNIA COUNCIL FOR THE HUMANITIES

The humanities explore human histories, cultures and values. They inform the conversations that are vital to a thriving democracy. They constitute our most important human inheritance.

The purpose of the California Council for the Humanities is to create a state in which all Californians have lifelong access to this shared inheritance. The Council is comprised of leaders from public and academic life. It is an independent state affiliate of the National Endowment for the Humanities (NEH) and operates as a public/private partnership rather than as a government agency.

Since 1975, the Council's competitive grants program has awarded more than \$12 million to more than 1,700 nonprofit organizations, enabling them to produce exhibits, film and radio programs, and lecture series and conferences on topics of significance to Californians.

The Council also serves Californians by creating programs of its own. These include California Exhibition Resources Alliance (CERA), which provides administrative support and a means for sharing exhibits among a statewide network of small museums; Motherhood, a family reading program in Los Angeles; a community history project in San Diego; Humanities à la Carte, which brings humanities programs to the workplace during lunchtime; a statewide chautauque tour with Cloy Jenkinson portraying Thomas Jefferson; and publications distributed to libraries, scholars and the public.

The Council is an independent, not-for-profit organization. It is supported by grants from NEH, corporations and foundations, and by contributions from individuals. It receives no state funds.

Major grant proposals are due on April 1 and October 1. Out-of-cycle grants—proposal planning grants, minigrants, and film-and-speaker grants—are accepted on the first day of each month. Interested nonprofit organizations should request a copy of the Guide to the Grant Program from the San Francisco office.

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NEXT PROPOSAL DEADLINE: October 1, 1995

Proposals must conform to the *Guide to the Grant Program*. Send 15 copies to the San Francisco office by the due date.

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